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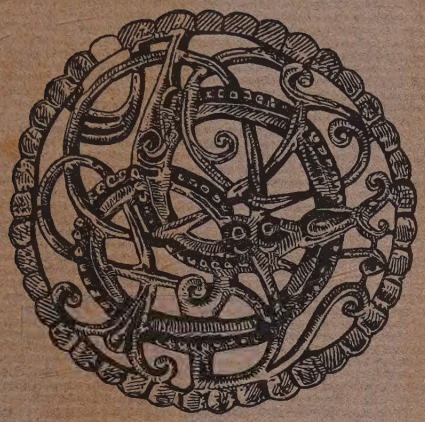
VOL. VI. NO. 2



LONDON

PUBLISHED BY THE TRUSTEES

1931

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VOLUME VI. NUMBER 2. SEPTEMBER, 1931

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XIII. A SUMERIAN STATUE

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21. A SUMERIAN STATUE.

THE National Art-Collections Fund has filled a serious gap in the Babylonian collection by presenting the upper half of a life-size standing figure of a Sumerian governor, probably Gudea or his son Ur-Ningirsu. This statue belongs to a group found at Lagash about seven years ago, before the resumption of the French excavations there. Figures of the Gudea period are generally much less than life size, but recently a complete statue of this style has been published by Father V. Scheil. The inscription has been partly broken away, partly abraded, apparently by intention. There is no exact point of contact between the head and the body, but that the two belong together is clear from the stone, a dolerite of mottled green colour. All the figures of Gudea are made of stones of various colours, doubtless that the magical properties of the various stones might contribute towards securing long life and prosperity for the governor. The tilt of the head, in part dictated by the curves of the neck, may be too much backward in the photographs here published (Pl. XIII, *Frontispiece*). One eye and the left side of the skull have been damaged by severe blows. The lower part of the figure must have been cylindrical, representing the straight fall of the robe, to within three inches of the ground. The finger nails appear to have been gilded. As the features closely resemble those of Gudea known from several inscribed statues, and are less like those of Ur-Ningirsu, the figure may be said by preference to represent Gudea.

Apart from the diorite head of a woman (*B.M.Q.*, Vol. I, Pl. XX*d*) from Ur, of the Third Dynasty of Ur, about 2300–2150 B.C., there has been no worthy example of Sumerian sculpture of what may be called the classical period in the British Museum. This statue illustrates the best features of this type of work. The muscles of the bare right arm are rendered without exaggeration, the contour of the back is defined by a subtle curve, the eyebrows are represented by 'feathering' on a projecting ridge which serves to break the straight line of nose and forehead. The ears are given a general shape, without minor details, and are left rough. The prominence of the scapula, marked by a distinct ridge, appears to be a new

feature, as is the treatment of the mouth, the upturned ends of which are accompanied by a heavy underfold of flesh; this latter point is well observed and the archaic grin is thus avoided. The eyelids are deeply cut and the eyeballs may have been coloured.

Supremely good work is very rare in Babylonia, for materials were scarce and the craftsmen had not the facility of the Egyptians. The National Art-Collections Fund has secured an example of such work for the national collection. S. S.

22. DEMOTIC PAPYRI.

AN important collection of demotic papyri recently bought, of which most come from Tebtynis, includes a series of documents relating to the self-dedication of men and women to Sobek, the crocodile god, 'lord of Tebtynis', during the reigns of Philometor and Euergetes II, for service in the temple. In the opinion of Sir Herbert Thompson, who has undertaken the publication of these documents, they have an important bearing on the question of the right of asylum, recently much discussed. Two of the documents appear to contain literary texts of considerable interest, and there are contracts and accounts of usual types. The collection has been examined and the fragments placed and mounted by Dr Hugo Ibscher of Berlin, owing to the kind mediation of Dr Alan H. Gardiner.

23. MUMMY PORTRAITS.

FOUR mummy portraits of the Roman period from the Theodor Graf collection at Vienna have been acquired by the generous gift of Dr Robert Mond. Three of these are on wood panel, and one on rough canvas prepared with gesso. Though not of outstanding artistic merit these portraits all present peculiarities of technique or delineation, and are a valuable addition to the collection. Two of them are illustrated on Pl. XIV. S. R. K. G.

24. REIN-RING FROM LURISTAN.

THE rein-ring from Luristan illustrated on Pl. XV *a* is of a style which marks it as belonging to the cemetery in the neighbourhood of Harsin; most of the bronzes yet known from there are of

XIV. TWO MUMMY PORTRAITS

XV *a*. REIN-RING FROM LURISTAN

XV *b*. GREEK GRAVE-STELE

late date (*B.M.Q.*, Vol. V, p. 110). The shape of the object, however, is closely similar to the rein-rings found at Ur (*B.M.Q.*, Vol. II, Pl. LXVI *d*) and Kish, which date from the early part of the third millennium before our era, and that from Boghaz Keui at Berlin, of uncertain date, which Dr. Andrae assigns to the same early period. The position of these rings on the pole of the chariot a little distance from the collars of the team is very clearly shown on the 'mosaic standard' from Ur. These rings were not used by the Assyrians and are not shown in the many sculptures which represent chariots; the Assyrian method of stringing the rein through a ring on the collar would render rings on the pole useless. The theme of the two goats rampant, their feet resting against a tree, is common from the earliest times down to the Achaemenian period. The treatment of the apex of the tree to resemble an animal's head is peculiar, but characteristic of the fantasy of the Luristan smiths. The style of workmanship is decisively against a very early date, and it would therefore seem that the rein-ring on the pole was used at a very much later date on the Median plateau than in the river valleys. S. S.

25. COPTIC AND GREEK GRAVESTONES.

A COLLECTION of Coptic and Greek gravestones, with inscriptions of some interest linguistically, includes one from the grave of the 'blessed Martha' of unusual shape. The interstices of the cross are decorated apparently with four fishes (Pl. XV *b*). S. S.

26. A HEAD OF PAN.

APART from architectural sculpture, original statues of the fifth century B.C. are scarcely represented outside Greece. The head of Pan illustrated on Pl. XVI is therefore an acquisition of outstanding importance. It measures $8\frac{3}{4}$ inches (22 cm.) in height, and is executed in Pentelic marble. The head is remarkably complete and in good condition, the only injuries being to the nose and the right horn. The work is characterized by a remarkable freshness, free from all over-elaboration, and the style recalls some of the heads on the Parthenon metopes. It certainly cannot be dated later than the latter part of the fifth century.

What the complete statue was like, we can infer from various replicas of later date, such as No. 1439 from Cyrene in the Museum, another in the Capitoline Museum (*Cat.* Pl. 13), and two others in Athens. The god is wrapped in a skin arranged as a mantle, and holds the pipes in his left hand; he has goat's legs, and wears a benevolent aspect.

It may be recalled that after the assistance given by Pan to the Athenians at the battle of Marathon, the cult of the god became very popular in Athens and Attica, and many shrines were erected in his honour. The figure to which this head belonged may well have come from one of these shrines, such as the sanctuary on Mount Keratia in the deme of Anaphlystos, a site known at the present day as Pani. H. B. W.

27. THREE ENGRAVED GEMS.

THE Department of Greek and Roman Antiquities has acquired three interesting engraved gems. Of these one is a scarabaeoid of elongated oval form, with the subject of Apollo riding on a swan. The engraving is of great delicacy and beauty, and a fine example of fourth-century work, recalling the style of the fifth-century engraver Dexamenos, as in the well-known gem at Leningrad (compare also Brit. Mus. No. 511). Next is a green jasper cut in the form of a flat oval, usually known as a 'cut scarab', examples of which form are usually regarded as late Etruscan work (third century B.C.). The subject is a negro carrying a pole over his shoulder, from which are suspended a pig and a branch. It is an unusual example of a *genre* subject at this period, and is treated with considerable freshness and delicacy. The third gem, a carnelian set in a modern silver ring of some artistic merit, is an admirable example of the so-called 'Italic' style, which forms the transition from Etruscan gem-engraving to that of the Roman Imperial period. These gems, which mostly date from the second and first centuries B.C., fall into two classes, in one of which Etruscan influence is predominant; in the other Hellenistic influence gains the upper hand. Our gem, which belongs to the former class, has a subject only found on gems of this group, the Spartan hero Othryades writing the word NIKH

XVI. HEAD OF PAN

1871 by the late Mr James C. Madeley, in a native house in Spanish Honduras.

It is carved from solid calcite, in the shape of a hollow-footed beaker, with two handles, representing jaguars, in high relief. The body of the beaker is ornamented with relief-carving, showing, on each side, a human face, surrounded by a voluted design, which, on analysis, is composed of a highly-conventionalized series of serpent-heads.

The vase measures 9 inches high and $5\frac{3}{8}$ inches across the mouth, and is the first specimen of the type to be acquired by the British Museum.

Two specimens, almost identical in style, were acquired by the late Dr G. B. Gordon of the University Museum of Pennsylvania, and described by him in the *Journal* of that Museum, March 1921. These were found in the Ulua Valley, and it is only reasonable to suppose that the specimen here illustrated was obtained in the same district.

Judged by any standards, the vase can claim distinction as a work of art of high merit, both on the grounds of proportion, and the excellent spacing of the design. From the technical point of view it may be regarded as a masterpiece on the part of a primitive craftsman who had only stone tools at his disposal. T. A. J.

30. A CAMBODIAN SCULPTURE OF TWELFTH TO THIRTEENTH CENTURY.

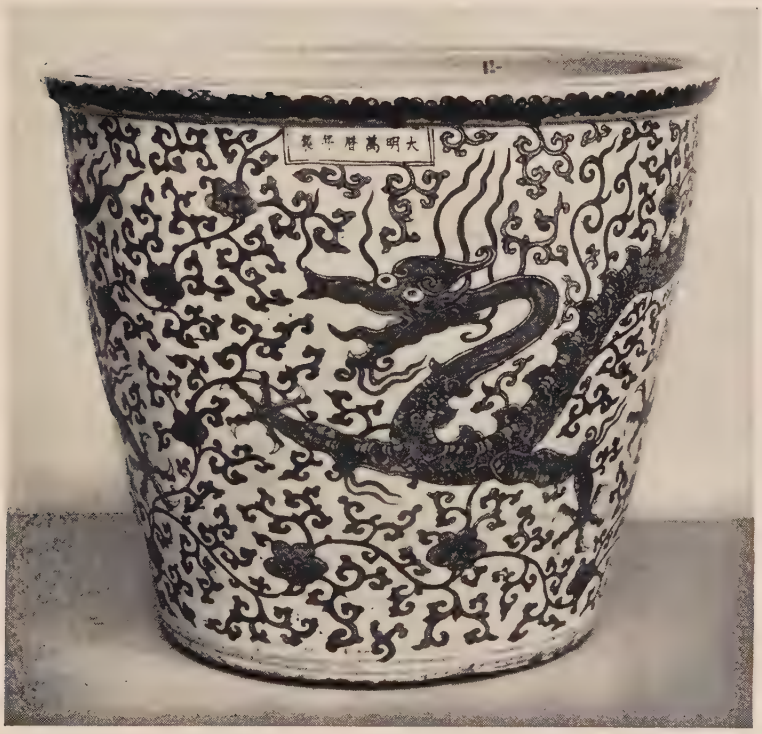
EARLY Khmer art is very poorly represented in the national collection, and the specimen figured on Pl. XVII *b* is a valuable acquisition, both as an admirable work of Asiatic art of the period, and a much needed addition to the Museum series.

It is the torso, broken, of a standing Buddha, the right hand raised in the *abhaya* gesture, carved from a dull pink sandstone. The measurement of the fragment is on the average $15\frac{1}{2}$ inches in height.

It is unnecessary to insist upon the artistic quality of the sculpture, which is quite apparent in the illustration.

It was recovered from the site of Lopburi, and may be attributed to some period between the twelfth and thirteenth centuries A.D. T. A. J.

XVIII *a*. NEAR EASTERN BOWL



XVIII *b*. WAN LI FISH BOWL

XIX *a.* CHELSEA AND DERBY PORCELAIN

XIX *b.* THE PITNEY BROOCH

31. A NEAR-EASTERN POTTERY BOWL.

FIG. *a* on Pl. XVIII illustrates an important addition to our collection of Near-Eastern pottery. It is a large bowl (10·6 inches in diameter), of pale-red earthenware coated inside and on part of the outside with a slip of white clay, through which the decoration is strongly incised. Green, brownish yellow, and manganese purple colour the several parts of the design and the whole is covered with transparent lead glaze of creamy tone. On the exterior this glaze, which protects the upper part only, is coloured yellow. Inside the bowl is a mounted archer moving at speed through conventional vegetation. Plain ring borders complete the decoration.

At first sight one is inclined to refer this bowl to an eleventh-century Persian group, which is usually decorated with animals or birds in foliage scrolls, strongly incised in outline and washed in with green and yellow colours. But details of the costume show that the horseman belongs to a later age, the thirteenth or fourteenth century; and the ware itself, the clay and the tones of the yellow and green, compare very closely with those of the late Byzantine pottery found in Cyprus. It is, however, a much more imposing object than any of the Cypriot pottery which has hitherto appeared. If the market account is correct it was found near Aleppo in Syria. As such it would form an interesting link between the Persian sgraffiato ware and the late Byzantine pottery of Cyprus. R. L. H.

32. THE HARVEY HADDEN BEQUEST.

THE important series of Chinese porcelain given in 1930 by the late Mr Harvey Hadden has been supplemented this year by a bequest which comprises five interesting items. Two are Ming porcelain, a barrel-shaped garden seat of early sixteenth-century three-colour ware and a fish-bowl with the mark of the Wan Li period (1573–1619). The ornament on the seat, which consists of rocks and peony plants and peacocks, is outlined in threads of clay and filled in with coloured glazes in a dark violet blue ground. The fish-bowl, illustrated in Pl. XVIII, fig. *b*, is decorated with two five-clawed dragons in deep, underglaze blue winding among scrolls of the longevity fungus which are outlined in the same blue and

enamelled with yellow. On the lip is a running border of formal fungus heads in blue touched here and there with underglaze red and washed over with green enamel. The Wan Li mark is seen in a cartouche under the lip. This handsome vessel stands 19 inches high.

The third item is also of porcelain, a supper set composed of nine leaf-shaped trays forming a lotus flower pattern when united. Each tray is enamelled on the biscuit with figure subjects, of which five represent scenes from the Lotus Festival in Peking. The set is fitted into a black lacquer box with gilt decoration. It belongs to the K'ang Hsi period (1662–1722).

The fourth is a small vase of white glass decorated with flowering peonies and a pheasant on a rock in *famille rose* enamels, in the style of the noted glass-painter whose art-name was Ku Yüeh-hsüan. The mark of the Ch'ien Lung period (1736–95) is engraved on the base. Finally, there are two exquisite little wine cups of Canton enamel painted with flowers in a pale blue ground, and with the same reign-mark. R. L. H.

33. EARLY ENGLISH PORCELAIN.

THE kindness of Miss Ellen U. S. Carter, in ceding to the Museum a Derby porcelain group of Clio and Cupid at the very moderate price paid many years ago by her brother, the late Mr D. D. Stuart Carter, is recorded in the *Quarterly*, Vol. IV, p. 83. Miss Carter has now generously presented the Museum with seven specimens from her brother's collection, which fill important gaps in the series of early English porcelain. A Derby figure of Jupiter with thunderbolt and eagle, of about 1760, 19 inches high, is the largest model known to have emanated from that factory at this early period; the companion Juno with peacock is two inches smaller and this particular version is about five years later in date. An unusually fine and early Derby Shakespeare, from the statue in Westminster Abbey executed by Scheemakers after a design of William Kent, was made about 1755, while the Bow fortune-teller group adapted from Boucher's *La Belle Aventure* is an example in the rare colouring of about 1750 of a model which the Museum

already possesses in the white (Catalogue No. II. 6). Other examples of these four models are illustrated by King, *English Porcelain Figures*, figs. 46, 45, 41, and 2 respectively. Miss Carter also gave a Derby vase of about 1755 of rococo form, painted with birds on one side and flowers on the other, as well as two Chelsea hexagonal vases, unmarked, whose shape, distorted through unskilful potting, shows them to belong to an early period, though the quality of the flower-painting is remarkably high (Pl. XIX *a*). The height of the Chelsea vases is 9·2 inches, that of the Derby vase 9 inches. The gift further includes a large Chinese porcelain tureen in the form of a duck, made in the Ch'ien Lung period (1736–95) for export to Europe. W. K.

34. THE PITNEY BROOCH.

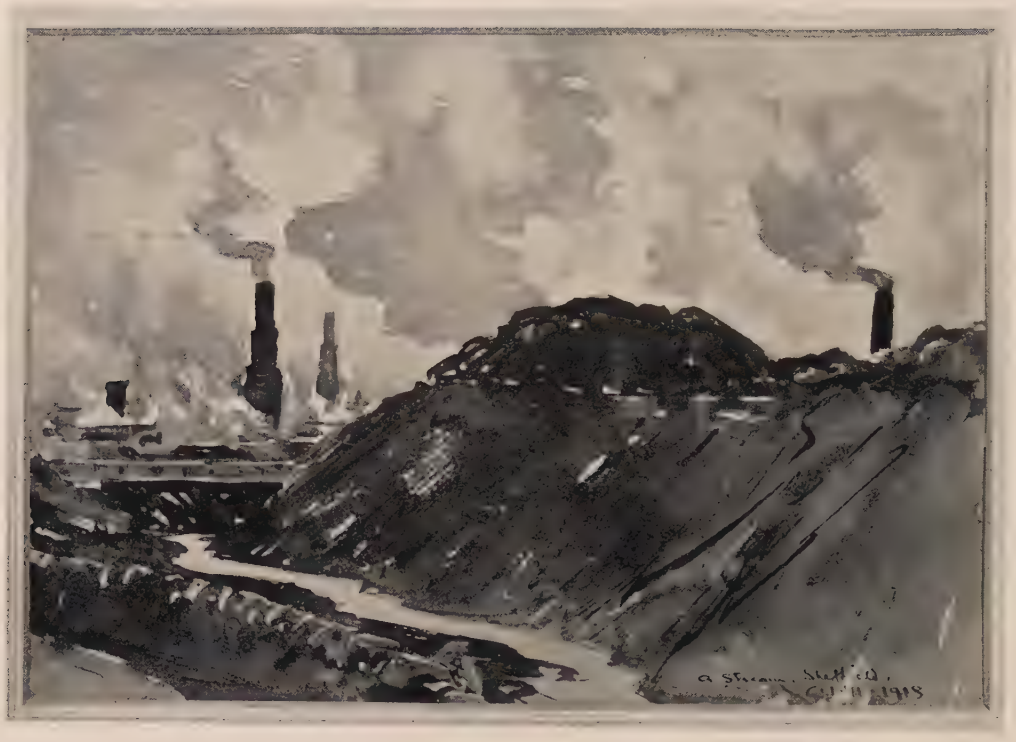
JEWELLERY of the later Anglo-Saxon period is comparatively rare; and the brooch (Pl. XIX *b*) found many years ago in the churchyard at Pitney, seven miles from Glastonbury, is a notable accession to the Iron Age gallery, as a loan from Miss Dudman. It is an openwork casting of bronze, heavily gilt all over, with domed face and a diameter of 1·5 inches. In 1906 it was illustrated in colour in the *Victoria History of Somerset*, vol. i, p. 380, plate opposite p. 378; and later by Dr Brøndsted in his *Early English Ornament*, p. 145; and by Mrs Dobson in *County Archaeology of Somerset*. The border is a classical feature due to the Carolingian renaissance, but the animal interlacing is purely Teutonic, and represents a quadruped in combat with a serpent, the head of which can be distinguished on the neck of the quadruped near the centre. On the right is the other head with curling open jaws; and the trunk, consisting of a plain ribbon with pearled border on one side, can be traced to its termination in a tail like a fleur-de-lys. Only two legs are visible, the fore-limb having a curl at its attachment to the body and well-formed claws. The hind-leg has a similar curl, but the claws are represented by a curl, and below the joint is the attachment of the tail. The pin provided at the back, now missing, was not in the line of the diameter. The date is about A.D. 950, and the combat motive is found on many monuments of that century, notably on

the Jellinge gravestone set up about 980 by Harald, the first King of a united Denmark, to his father Gorm and his mother Thyra. In this case the quadruped can fairly be assumed to represent a lion, but it appears in anything but a leonine guise elsewhere, as in the Book of Kells and the cross of Cong. This motive is frequent in Ireland as well as throughout the Teutonic area; but there is no reason to assign any but an Anglo-Saxon origin to the Pitney brooch. The design is certainly related to Viking productions such as the gravestone dating about 1030 in the Guildhall Museum from St Paul's churchyard, and the gable decoration of Urnes church in Norway (*Oseberg-fundet*, iii, 326, fig. 341), but both these belong to the eleventh century, and have their own peculiarities. The Pitney brooch has again no close connexion with the Scandinavian Ringerike style of the early eleventh century, which drew largely on Carolingian foliage-patterns. The long ribbon body, the head in profile, and the lappet springing from the neck are more in accordance with the Jellinge style, which developed from the Borre style about 930; and the joint-spirals are a feature that can be traced back to Scythian art and gives a hint as to the ultimate origin of Teutonic ornament. R. A. S.

35. EARLY FRENCH WOODCUTS.

WITH the aid of the National Art-Collections Fund, Sir Joseph Duveen, Dr Robert Mond, and seven other subscribers, the Print Room has acquired two early French coloured woodcuts of extraordinary dimensions (over 40 inches high) and, on the whole, in fine preservation. Both have, however, been cut down at the sides, when folded up to serve as the lining of a burse (the flat stiff cover, about 10 inches square, placed over the sacred vessels before and after Mass) which was found in the neighbourhood of Toulouse. The subjects are, respectively, the *Crucifixion* and the *Death and Assumption of the B.V.M.* Each was printed from four large blocks, the impressions being joined, not too skilfully, to form a single sheet. The woodcuts have the characteristic French colouring: crimson, purple, pale blue, yellow, and brown, to which is added vermilion in the case of the *Death of the Virgin*. Both evidently are from the

XX. WOODCUT ASCRIBED TO DÜRER



XXI *a*. LANDSCAPE BY SIR CHARLES HOLMES

XXI *b*. COFFEE-HOUSE SCENE

same workshop; their date is probably about 1510, or it may be slightly later. No other impression is known of the second woodcut, but the *Crucifixion* is not, as was at first supposed, unique. A perfect impression, uncoloured, was found in a church near Nice and is now preserved at the Musée Masséna in that town. Besides its greater completeness, it is in an earlier state than the British Museum impression, having in the foreground a plant, which has subsequently been cut away and replaced by a tablet. The decorative border and the richly patterned hanging behind the figure are unusual. C. D.

36. WOODCUT WITH HEBREW TEXT ASCRIBED TO DÜRER.

AN acquisition of some artistic merit, but also of great interest in connexion with the study of Hebrew by the German humanists, is a double sheet, presented by the Keeper of Prints and Drawings, derived from the same volume, formerly in a German private library, as the three single sheets with woodcuts by Dürer and his school purchased in January 1931. On the left half of the sheet is printed the Hebrew text, explained in German, of three benedictions used by the Jews on various occasions. The German translations are introduced by curious initials, which, if they could be identified, might give a clue to the place of printing, which is not yet ascertained. The author's name is given at the foot as 'Bar Ptholomeus Caesar Trutaviensis'.

On the right half, here reproduced (Pl. XX), is a woodcut of a nude woman who stands on a globe like Fortune. The accompanying text, in Hebrew, with some errors due to the woodcutter, consists, however, of quotations from the Song of Songs; it must therefore be understood that the subject is the Bride of that poem, who is traditionally identified with the Church, so that the globe may possibly symbolize the latter's world-dominion. The cup is properly an attribute of the Bride. The author's name is given at the foot in Greek, with the same pun in the spelling of the name 'Bartholomeus' as in the Latin version opposite. Finally, near the globe, we read the first and fourth letters of the Hebrew alphabet.

The interpretation of this last detail is the chief of many problems

suggested by the sheet. It had been suggested before the woodcut was offered to the Museum that the letters are the initials of Albrecht Dürer. The other single sheets bound up with this were closely connected with Dürer, and although a direct attribution to him in this case appears to me impossible Professor Panofsky has supplied arguments for thinking that the woodcut may have been made at a considerably later date, from an early drawing by Dürer, which he did not himself transfer to the block. The woodcut is evidently the hitherto unknown original of a woodcut at Vienna (in my opinion a copy by Jost de Negker) which has been published by Koegler as a work of Niklaus Manuel Deutsch, of Bern. The figure certainly bears a strong resemblance, especially in the features, head-dress and jewels, to the women who appear in drawings and prints by Niklaus Manuel. But apart from the difficulty of explaining the letters AD in any other way, it would be more difficult to trace any connexion between the artistic and the literary inspirer of the production if the former were Swiss than if he were, at Nuremberg, a comparatively near neighbour of Kaiser, a native of Forcheim near Bamberg, to which diocese Nuremberg belonged.

The dates of Kaiser's birth and death are unknown. His biography can be partially reconstructed from several sources in which references to him occur, collected by G. Bauch in an essay on the introduction of Hebrew studies at Wittenberg. He studied at Erfurt in 1507, and went in 1509 to Leipzig. In 1515, introduced by Dr Lorenz Behaim of Nuremberg, Canon of Bamberg, he visited Reuchlin at Tübingen, and became later a pupil of Böschenstein. An attempt to procure his appointment as Professor of Hebrew at Wittenberg in 1519 was not successful, and from that moment he disappears. The only other extant literary work by Kaiser, also unique, is an undated Hebrew grammar printed by Melchior Lotter at Leipzig, probably in 1516, in which the Hebrew characters are not printed but inserted in Kaiser's own handwriting. This book belongs to the Deutsche Morgenländische Gesellschaft at Halle. A monograph on Kaiser's broadsheet has been written and privately printed by Herr Heinrich Eisemann, of Frankfurt a. M., who has presented two copies to the Museum. C. D.

37. THE HANS VELTEN BEQUEST.

MR HANS VELTEN, formerly a partner in the firm of Obach & Company, art dealers in New Bond Street, who died on 8 November 1930, bequeathed his works of art to certain national Museums. His prints and drawings have been divided between the Print Room and the Departments of Painting and Engraving at the Victoria and Albert Museum. The drawings allotted to the former include Mr Velten's portrait in silver-point by Legros, three sketches by Millet, water-colours by Jongkind and Harpignies, two figure studies by Menzel and one by Rodin, a black chalk landscape by Roelofs, a pastel by Muhrman, Sir D. Y. Cameron's original drawing for the etching *Joannis Darius*, and water-colours by Sir Charles Holmes (Pl. XXI *a*), Muirhead Bone, and the flower-painter F. E. James.

The most valuable of the etchings are a selection of sixteen dry-points by Muirhead Bone, some fine Cameron etchings, including *A Palace of the Stuarts*, *Palazzo Dario*, *Cà d'Oro*, and *Joannis Darius*, two rare etchings of Venice (*The Riva*, *No. 1*, and *The Little Mast*) by Whistler, three etchings by Zorn and one by Degas. There is also a trial proof of a lithograph in colours by Pissarro, *La Charrue*.

C. D.

38. A COFFEE-HOUSE SCENE.

THE little body-colour drawing ($7\frac{7}{8}$ by $8\frac{3}{4}$ inches) by an unknown English artist of the reign of Queen Anne, illustrated in Pl. XXI *b*, was recently given by Mr R. Y. Ames, and is a document of considerable interest for students of social history. It is a naïve and obviously faithful representation of the interior of a London coffee-house, with its clients seated at tables, smoking and drinking coffee, which is poured out from a black pot by a boy waiter, while other coffee pots are kept hot before a blazing fire. An elegant lady in a 'Fontange' head-dress presides at a bar under a tester on the left, and is handing out a glass, the contents of which may be guessed from a framed notice on the wall: 'Heare is Right Irish Usquebae'. Of the newspapers which lie on the tables no word but 'April' is legible. Pictures, perhaps for sale, adorn the wall; a connoisseur is examining one of them by the light of a candle. The prevailing colours are scarlet, pale blue, grey, and white, against a background

of the various browns of wall, tables, and floor. The probable date, judging by the costume, is about 1705. The drawing resembles in several respects a small engraving of a coffee-house which appeared in 1710, but is not the original of that engraving, and represents the fashions of a slightly earlier period. The date 'A.S. (for "Anno Salutis"?) 1668' which appears to the left is obviously a later and spurious addition. C. D.

39. THE WORK OF SIR FRANK SHORT, R.A.

FROM an anonymous donor the Museum has received the most complete collection in existence of the etched and engraved work of Sir Frank Short, R.A., who succeeded Seymour Haden in 1910 as president of the Royal Society of Painter-Etchers and Engravers and still holds that office. The collection consists of 514 proofs, to which Sir Frank Short himself has since added 30 proofs of his more recent plates. The president is a master of many varieties of technique, including especially mezzotint and aquatint, in addition to etching, and has exercised much influence on the younger generation of engravers, many of whom have profited by his instruction at the Royal College of Art. C. D.

40. JAPANESE PRINTS: R. N. SHAW GIFT.

DURING the last fifteen years the collection of Japanese Prints in the Sub-Department of Oriental Prints and Drawings has been enriched by a splendid series of sixty-three choice and rare examples, given in four instalments by Mr Robert N. Shaw and shown in a special exhibition during the winter of 1927–8. The last of these gifts, made in 1927, was described in the *Quarterly*, Vol. II, No. 2.

The same generous donor has now added to his benefactions yet another group of nineteen prints, which in themselves are an important acquisition. The masters represented are all eighteenth-century artists. They are Kiyomasu, Shigenaga, Mangetsudō, Harunobu, Koryūsai, Bunchō, Shunshō, Shigemasa, Kitao Masanobu, Kiyonaga, Shunman, Shunyei, Shunchō, Yeishi, Chōki, and Utamaro. Of the two prints by Kiyomasu, one is a particularly welcome accession to the series of Primitives which is the weakest

XXII. COINS AND MEDALS

part of the Museum collection. It is a large-sized, hand-coloured print of an actor as a samurai, very bold and broad in style. 'A girl consulting a hand-mirror', by Mangetsudō, is an exquisite example of this very rare artist and at the same time as masterly a specimen as could be found of design in two colours with black and white; the red and green are so related and divided that the effect is one of variegated colour. The print attributed to Harunobu, 'A girl finishing her ablutions at a temple', is, like some other closely-related prints, unsigned: it is a first-rate impression of this beautiful woodcut. The two examples of Bunchō are both very fine; one of an actor, with a background of dark night and falling snow, is especially remarkable. The Shunshō is an early work, which happens to be dated by hand (1772). The Kiyonaga is also early, about 1775, and is one of a set of four prints entitled 'Eight Views of Yedo', each print having two subjects, these being 'Shinagura' and 'Suzaki'. More noteworthy from the artistic point of view are the Chōki, a 'portrait of a beauty' on a yellow ground; the Shunman, 'Girls gathering *hagi*-flowers', one sheet of the six-sheet composition 'Six Tamagawa', three of which, forming a triptych, are already in the Sub-Department; and, finest of all perhaps, the Utamaro design of a girl raising a *sake*-cup to her lips, one of the set called *Toji Zensei Bijin Soroi*, on a yellow ground. The other prints of Mr Shaw's gift are all interesting and uncommon.

A few other Japanese woodcuts were acquired by purchase at the same time. The most important of these is a superb Utamaro, one of that master's finest designs, 'Three girls dressed for the Niwaka Procession', a pyramidal group of half-length figures on a mica ground. This very rare print belonged to the late Gaston Migeon and was reproduced in the Vignier-Inada Catalogue of the Paris Exhibition of Utamaro. Two brilliant pillar-prints, by Koryūsai and by Kiyonaga, may also be mentioned. L. B.

41. ROMAN COINS.

THE Museum has recently acquired five interesting Roman coins. The most important is a unique copper coin of M. Agrippa. The obverse shows a bare head of Agrippa to the left,

with legend probably describing him as 'admiral of the fleet and of the sea-coast'. The reverse has a winged Medusa-head, with three legs attached to it, and the legend of Octavian as 'triumvir reipublicae constituendae'. The triskeles naturally suggests Sicilian origin, as does the fabric of the coin, which may be restruck on a Syracusan copper piece of the third century B.C. The date must be very near 36 B.C., the year in which M. Agrippa, as admiral of Octavian, who with Antony and Lepidus was one of the 'board of three to establish the constitution', defeated Sextus Pompey, relieved Rome of famine, and brought Sicily back to its obedience. In this product of an uncertain Sicilian mint of about 36 B.C., we now possess the earliest portrait of Agrippa and a new historical monument of the battle of Naulochus (Pl. XXII 1).

The second piece is a denarius of C. Vibius Varus, one of the mint commission of four in the year 43 B.C.—the first commission to issue for the Second Triumvirate. The obverse shows a very fine portrait of Octavian, wearing a beard in sign of mourning for Julius Caesar, the reverse a figure of Fortune as giver of Victory, a type also used for Mark Antony in the same issue (Pl. XXII 2).

An aureus of Vespasian of the mint of Rome, with the fine, if familiar, reverse of the round temple of Vesta, is of interest in that it now appears five years later than its usual date in a series hitherto limited to a few select types.

The next coin is a tetradrachm, of the cistophoric system, equal to three denarii, struck by the Emperor Hadrian for the province of Bithynia, about A.D. 130. This specimen is of exceptionally fine style and fabric and gives a new variation of the legend of the reverse, which shows the temple of Rome and Augustus, maintained by the provincial council (COM. BIT. = Commune Bithyniae) and the Roman state (S.P.Q.R. = 'Senatus Populusque Romanus') (Pl. XXII 3).

The last piece (not illustrated) is a dupondius of Velathri (Volaterrae), one of the rarest pieces in that rare and interesting series; it seems to be only the third specimen known. The young head of Janus, or double-Mercury, on the obverse, closely resembles Roman types and is certainly allied to them, but the exact relationship has not yet been established. H. M.

42. NAVAL MEDALS.

THE Department of Coins and Medals has recently received three foreign medals of English naval interest. The first of these, which was presented by Mr R. W. E. Allars through the National Art-Collections Fund, is the very rare medal struck in 1763 by the Spanish Academy of Fine Arts to commemorate the gallant defence of the fort of Morro at Havana in 1762 against the Earl of Albemarle's expedition. The obverse has busts of Luis de Velasco and Vicente Gonzalez who commanded the defenders and died fighting. The reverse shows the blowing up of the fort (Pl. XXII 6).

Mr L. McCormick-Goodhart, who presented the Museum with a fine series of coins of Saxe-Weimar in 1917, has given the Museum, with a number of other pieces, two memorials of the war with the Dutch in 1781. One of them is the silver memorial medal of Admiral Walter Jan Baron Bentinck, commander of the 'Batavier', who died of wounds received in the Battle of the Dogger Bank in August 1781. The obverse shows his tomb and his ship with broken mast and colours at half mast. The reverse shows the arms of the Admiralty of Amsterdam on an altar on the face of which is a Victory trampling upon the English rose (Pl. XXII 5).

The other piece relates to the same naval campaign. It is the medal struck by the Dutch to commemorate Jacob van der Wint's success in getting the Dutch fishing fleets home safely by swiftly warning them of the declaration of war before the English fleet could come upon them. The obverse shows his cutter 'The Red Rose' and the reverse an inscription giving an account of the exploit (Pl. XXII 4).

J. A.

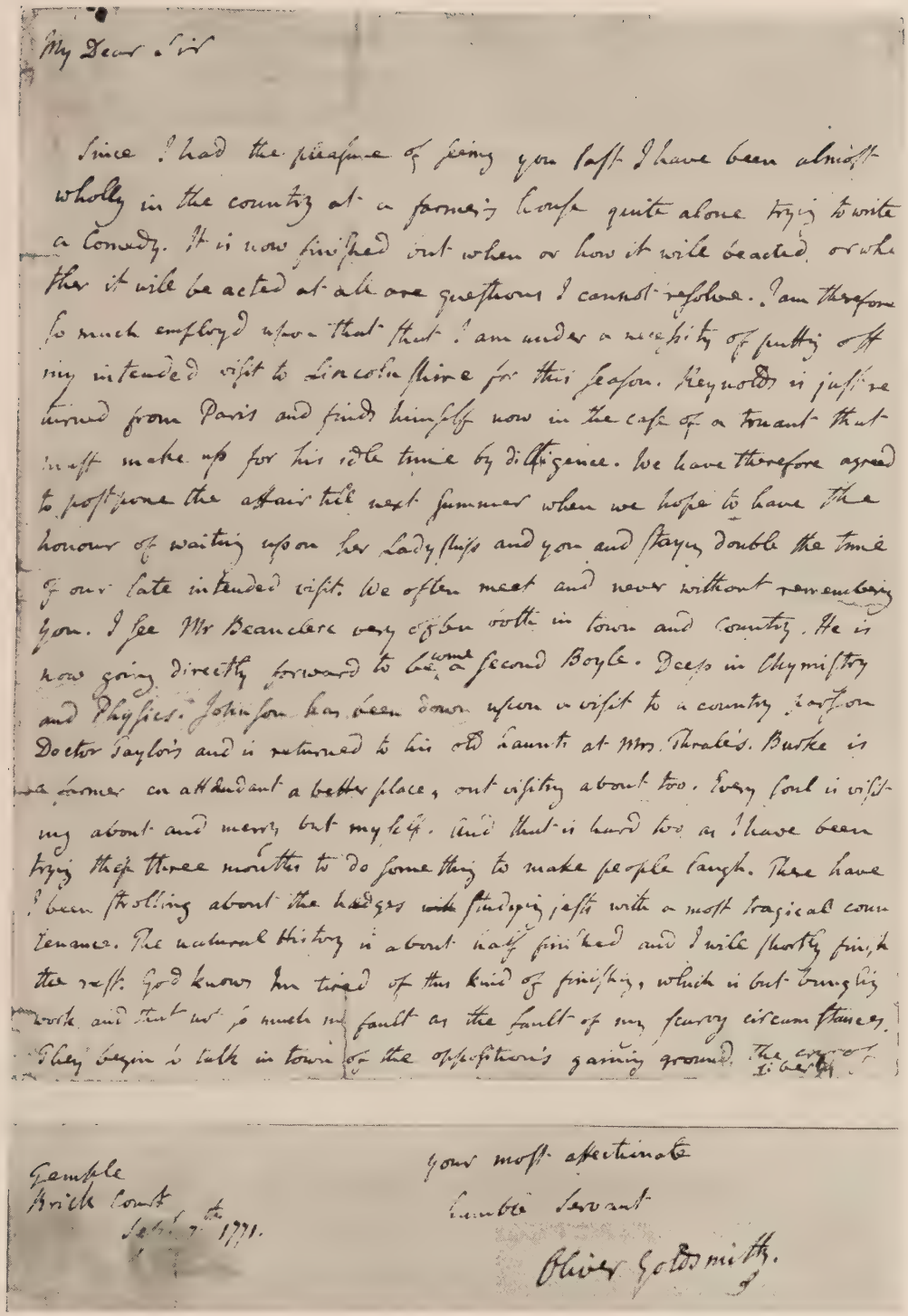
43. BISHOP PERCY'S GOLDSMITH COLLECTION.

THE Museum is naturally rich in autographs of the principal figures of English literature. But Oliver Goldsmith, a writer for whom a particular affection is very generally cherished, has hitherto been represented only by two business documents (Add. MS. 19022) and an interesting letter to his brother Maurice (Add. MS. 42181 H). An opportunity has now arisen, through the public spirit of the owner, for the acquisition of Bishop Percy's collection

of Goldsmith autographs and biographical material. And the recently instituted society of Friends of the National Libraries has made this collection the subject of its first appeal for funds which will enable it to present to the national library these manuscripts which all will feel properly belong there.

The collection is remarkable, not only for its unparalleled richness in autograph material (something like one-fourth of all that now survives), but for the circumstances which gave rise to it. It is clear that already as early as 28 April 1773, the time of the production of *She Stoops to Conquer*, Percy had in contemplation a memoir of Goldsmith. For on that date he took down from Goldsmith's lips the biographical memoranda, which, with later corrections added, still remain among these papers. Other material, including collections for the history of the production of the famous comedy, seems to have been handed over at the same time or not much later. In 1776, two years after Goldsmith's death, his brother Maurice sent to Percy all the letters he could gather from the family in Ireland and the interesting anecdotes of the poet's youth by his sister, Mrs Hodson. Percy added letters to himself, his wife, and the Duke of Northumberland and other material that came his way in the course of the preparation of the memoir. Later the documents were handed over to Doctor Johnson for a life to be included in his *Lives of the Poets*. This fell through because of copyright difficulties, and on Johnson's death the collection was found among his papers and returned to Percy. After strange vicissitudes, the history of which may be read in these papers, and the calling in of several collaborators, the Memoir was finally published in the edition of Goldsmith's *Works* issued by the booksellers in 1801. It is still the chief source for the personal history of Goldsmith.

Here and in later books much use has been made of the documents. But as the original authentic material for the biography and the largest extant collection of autograph writings of the poet, they have a unique value. There are no less than twelve letters and notes, covering the period from 1754 to 1773, practically the whole of Goldsmith's literary life. Most of them are intimate and detailed letters to members of his family written with all Goldsmith's singular



My Dear Sir

Since I had the pleasure of seeing you last I have been almost wholly in the country at a farmer's house quite alone trying to write a Comedy. It is now finished but when or how it will be acted or whether it will be acted at all are questions I cannot resolve. I am therefore so much employed upon that that I am under a necessity of putting off my intended visit to Lincolnshire for this season. Reynolds is just returned from Paris and finds himself now in the case of a truant that must make up for his idle time by diligence. We have therefore agreed to postpone the affair till next summer when we hope to have the honour of waiting upon her Ladyship and you and staying double the time of our late intended visit. We often meet and never without remembering you. I see Mr Beauclerc very often both in town and country. He is now going directly forward to be come a second Boyle. Deep in Chymistry and Physics. Johnson has been down upon a visit to a country Parson Doctor Taylor's and is returned to his old haunts at Mrs Thrale's. Burke is a former an attendant a better place, out visiting about too. Every soul is visiting about and merry but myself. And that is hard too as I have been trying these three months to do something to make people laugh. There have I been strolling about the hedges with studying just with a most tragical countenance. The natural history is about half finished and I will shortly finish the rest. God knows I'm tired of this kind of finishing, which is but bungling work and that not so much my fault as the fault of my scurvy circumstances. They begin to talk in town of the opposition's gaining ground. The cry of [illegible]

Your most affectionate
humble Servant
Oliver Goldsmith.

Gamble
Brick Court
Feb.y 7th 1771.

XXIII. LETTER FROM GOLDSMITH TO BENNET LANGTON

Hartford.
A disguising before the great estates of the land.
A mumming before the king at Windsore.
A balad giuen to Hen. the 6. and his mother, on Newyeres day at Hartford.
All thinges are right, so as the Crab goeth forward. »
Chusing loues of S. Valentines day. »
Of an Esquire that serued in Loues court.
Of a gentlewoman that loued a man of great estate.
Complaint for departing of T. Chaucer into France embassadour.
Of two mõstrous beasts, Bicorn, & Chichefache.
The serpent of diuision. +
The temple of Glasse. »
The life and martyrdome of S. Edmond King of the East Angles.
The roiall receiuing of Hen. the 6. into his noble citie of London, after his returne out of France, Iohn Wells being Maior.
Lidgates Testament.

Heywoods prouerbs, with his, & Sir Thomas Moores Epigrams, may serue for sufficient supplies of manie of theis newses. And now translated to Ariosto, Tasso, & Bartas himself deserue curious comparison with Chaucer, Lidgate, & owre best English, auncient & moderne. Amongst which, the Countesse of Pembrokes Arcadia, & the Faerie Queene are now fresh in request: & Astrophil, & Amyntas, ar none of the idlest pastimes of sum fine humanists. The Earle of Essex much commendes Albions England: and not unworthily for diuerse notable pageants, before, in the Chronicle. Sum English, & other Historie nowhere more sensibly described, or more inwardly discouered. The Lord Mountioy makes the like account of Daniels peece of the Chronicle, touching the vsurpation of H. enrie of Bulling broke. Which in deede is a fine, sententious, & politique peece of Poetrie: as profitable, as pleasurable. The younger sort takes much delight in Shakespeares Venus, & Adonis: but his Lucrece, & his tragedie of Hamlet, prince of Denmarke, haue it in them, to please the wiser sort. Or such poets: or better: or none.
Vilia miretur vulgus: mihi flauus Apollo
Pocula Castalie plena ministret aquæ: quoth Sir Edward Dier, betweene iest, & earnest. Whose written deuises, farr excell most of the sonets, and Cantos in print. His Amaryllis, & Sir Walter Raleighs Cynthia, how fine & sweet inuentions? Excellent matter of emulation for Spencer, Constable, Grange, Watson, Daniel, Warner, Chapman, Silues ter, Shakespeare, & the rest of our florishing metricians. I looke for much, as well in verse, as in prose, from the two Oxford trends, Doctor Gager, & M. Hacklit: both rarely furnished for the purpose: & I haue a phansie to Owens new Epigrams, as pithie as elegant, as pleasant as sharp, & sumtime as weightie as breefe: & amongst the manie gentle, noble, & royall spirits meethinkes I see sum heroicall things in the clowdes: mie soueraine hope. Axiophilus shall forgett himself, or will remember to leaue sum memorials behinde him: & to make an vse of so manie rhapsodies, Cantos, armes, odes, epigrams, sonets, & discourses, as at idle howers, or at flowing-tides he hath compiled. God knowes what is good for the world, & fitting for this age.

XXIV. PAGE FROM SPEGHT'S CHAUCER, WITH GABRIEL HARVEY'S MS. NOTES

charm of style. Others, like the letters to Bennet Langton (Pl. XXIII), in which he describes himself as 'trying to write a comedy' (*She Stoops to Conquer*), 'strolling about the hedges studying jests with a most tragical countenance', bring us into the circle of Johnson, Reynolds and Burke.

Goldsmith's letters are rare, but his literary manuscripts are rarer still. This gives a particular interest to the sixteen pages of the manuscript of his *History of the World and of Animated Nature*—the actual copy as sent to the printer—which form part of the collection.

There is also included in the offer an autograph letter of Dr. Johnson to the Rev. William Jessop, a school friend of Bishop Percy, and the copy of Speght's *Chaucer*, 1598, with Gabriel Harvey's marginalia, which is dealt with in a separate article. An exhibition of a selection of these manuscripts has been arranged in the Manuscript Saloon. Contributions to the purchase may be sent to the Secretary, Friends of the National Libraries, c/o the British Museum. R. F.

44. GABRIEL HARVEY AND SHAKESPEARE.

BISHOP PERCY owned as one of his most cherished possessions a copy of Speght's *Chaucer*, 1598, which had belonged to Gabriel Harvey, the friend of Edmund Spenser and the Hobbinol of his *Shepheardes Calendar*, and contained among other marginalia interesting notes on the poets of the day and the earliest known reference to Shakespeare's *Hamlet*. This book was long thought to have been lost in the fire at Northumberland House, traces of which are to be observed upon some of the Goldsmith documents described in the preceding article. But this was not the case, and the book was found again in time to be described in Professor Moore Smith's admirable edition of *Gabriel Harvey's Marginalia* in 1913. Harvey bought the book in the year of publication, 1598. It was his habit to write comments and notes in his books in his beautiful Italian script. This writing, Nash tells us in his pamphlet, *Haue with you to Saffron-walden*, Harvey had learnt at school. Nash describes it as 'a faire capitall Romane hand', which is understandable, and

further as 'that flourishing flantitanting goutie *Omega* fist', a description which perhaps a facsimile (Pl. XXIV) may do something to elucidate. There is no definite evidence as to when Harvey began to make the notes. Professor Moore Smith holds that the form of the entry: 'The Earle of Essex much commendes Albions England', implies that Essex was still alive. He was executed in February 1601, so that the passage on contemporary poets, in which this reference occurs, was probably written between 1598 and the beginning of 1601. It seems on the whole more probable that the entries were made early rather than late in the period so defined.

The marginalia thus entered consist first of brief, but interesting, notes on Chaucer's poems, and of two passages of some length on the poets of Harvey's own day. All the references to the Elizabethan poets are valuable as the opinions of a critical contemporary in academic circles, but the note on Shakespeare has a particular importance. The passage, in which he is twice mentioned, runs thus:

'The younger sort takes much delight in Shakespeares Venus, & Adonis: but his Lucrece, & his tragedie of Hamlet, Prince of Denmarke, haue it in them, to please the wiser sort. Or such poets: or better: or none.

Vilia miretur vulgus: mihi flavus Apollo
Pocula Castaliæ plena ministret aquæ:

quoth Sir Edward Dier, betwene iest, & earnest. Whose written deuises farr excell most of the sonets, and cantos in print. His Amaryllis, & Sir Walter Raleighs Cynthia, how fine & sweet inuentions? Excellent matter of emulation for Spencer, Constable, France, Watson, Daniel, Warner, Chapman, Siluester, Shakespeare, & the rest of owr florishing metricians.'

This is an early reference to Shakespeare and the earliest known notice of the existence of the play of *Hamlet*. Apart from this entry the earliest reference to *Hamlet* is in 1602, so that Harvey's note antedates it by at least two, and probably by four years. R. F.

45. HEATHCOTE MANORIAL DOCUMENTS.

IN this the tercentenary year of the death of Sir Robert Cotton, the projector, if not himself the actual founder, of the Department

of Manuscripts, it is a pleasure to acknowledge a debt of gratitude to the present owner of the ancestral seat of that great antiquary. By the generosity of J. Norman Heathcote, Esq., a series of early Court rolls and a number of charters and interesting documents from Conington Castle have been added to the collection. The Court rolls, ninety-nine in number (Add. Rolls 67906–68004), issue from four Buckinghamshire manors, situated in the parish of Edlesborough. Opening with five rolls of the reign of Edward I, the series extends to 1623; but only sixteen of the rolls were compiled after 1485. The bulk of the charters (Add. Ch. 68005–68051) date from the turn of the seventeenth century and supplement a collection of Edlesborough deeds acquired upwards of fifty years ago (Add. Ch. 23972–24044 *passim*). With them are two early grants. One of these, executed between the years 1242 and 1289 by Ela, daughter of William de Longespée, Earl of Salisbury (a natural son of Henry II), and widow of Thomas de Newburgh, Earl of Warwick, now joins company with two deeds concerned with the countess's benefactions to Reading Abbey (Harley Ch. 54, D. 15, Add. Ch. 19633); the other, also of the thirteenth century, relates to Edworth, co. Bedf. An Edlesborough terrier of 1478–9 has been placed first amongst the paper documents (Add. MS. 42521). Of the remaining papers (Add. MS. 42522), which are mainly manorial in character, the earliest and most important is a set of questions (usually with answers in the same hand) in *French*, apparently drawn up as a memorandum of business requiring the attention of an under-sheriff acting on behalf of Henry, Earl of Lancaster, who was sheriff of Lancaster and Stafford. The year 1345, in which Henry succeeded to the earldom and held both these offices, is a likely date for the document: it is probably without parallel in the Department. The writer is indebted to Mr. A. C. Wood, M.C., of the Public Record Office, for suggestions respecting the last-named paper. A. J. C.

46. EARLY ITALIAN SONGS.

THE importance of the type of late fifteenth- and early sixteenth-century Italian song known as the 'frottola' in the development

of the madrigal form has long been recognized, and it is to be regretted that of the nine books of these compositions printed by Ottaviano dei Petrucci at Venice between 1504 and 1509, through which they are chiefly known, not one is to be found in the British Museum. The acquisition, therefore, by the Department of Manuscripts, of a volume formerly in the collection of Boies Penrose of Philadelphia, containing a collection of fifty-eight 'frottole', will be welcome to students of musical history.

The 'frottole' were arrangements of popular melodies, generally, as in the volume under notice, for four voices, accompanying verses of a similarly light and often sentimental type, and were current mainly in northern Italy. If one may judge from the identity of first lines, it seems that about one-third of the present collection occur in the Petrucci editions. They include compositions by Franciscus Anna, Bartolomeo Tromboncino, Philippo de Luprano, Nicolaus Brocus, and Josquin Dascanio. The remainder do not appear to have been published.

The manuscript, which consists of sixty-one folios of vellum, is beautifully written in an early sixteenth-century hand, and has a modern binding of red morocco by Ottmann-Duplanil. B. S.

47. TWO LETTERS OF JOHN WESLEY.

PROFESSOR A. F. POLLARD has made, through the Friends of the National Libraries, a valuable gift to the Department of Manuscripts in the shape of two letters from John Wesley to Hester Anne Roe. Miss Roe, born 31 January 1756 at Macclesfield, the daughter of a clergyman, was a convert of David Simpson. She first met Wesley on 1 April 1776 and later became one of his closest friends, to whom he wrote in terms of warm affection. She married James Rogers, one of his preachers, in 1784, and died in 1794, aged thirty-eight.

The two letters now presented are dated respectively Bristol, 16 Sept. 1776, and London, 17 Jan. 1782. Both are well known, but in the older editions of Wesley's works they appear in very strange shape. The earlier of the two, indeed, beginning 'As I did not receive yours of August the 28th', apart from a few incom-

prehensible changes, like that of 'your love was growing cold' into 'your love was declining', the comprehensible substitution of initials for a name or two, and the omission, without much apparent reason, of several sentences, is at least reasonably accurate; but one rubs one's eyes when, after collating the first sentence of the second with the printed version, one finds the text of the latter, down to the very end, entirely different from that of the original. What has happened? It appears that the rest of the letter was suppressed, because it was held to reflect on other preachers, and that the omission was supplied from a letter written earlier in the month (7 Jan.).

Both letters have at last appeared in an accurate text in the edition of the *Letters* recently published, in eight volumes uniform with the standard edition of the *Journal*, by the Methodist Publishing House, Epworth Press. The writer of the present notice is much indebted to the editor, the Rev. John Telford, for a sight of the proof-sheets, and for the information given at the end of the preceding paragraph. H. I. B.

48. PROUT AND NORTHCOTE PAPERS.

DR G. C. WILLIAMSON has presented to the Department of Manuscripts, through the National Art Collections Fund, a collection of letters and papers relating to various artists. The first place among them is assigned to a series of letters from and to the water-colour painter Samuel Prout (1783–1852). Those from Prout himself consist partly of family letters, personal and intimate in tone, well illustrating his affectionate and religious nature, and partly of business correspondence or letters to friends. The collection forms a very acceptable gift, concerned as it is with a painter of deserved reputation, whose architectural drawings and paintings preserve for posterity the aspect of many a continental town before it was touched by the disfiguring hand of modern progress.

This series is followed by five letters of Samuel Gillespie Prout (1822–1911), the artist's son, himself a painter though better known for his religious work, to John Lane, with some other papers. The whole Prout collection forms one volume, numbered Add. MS. 42523.

Another artist represented is James Northcote, R.A. (1746–1831).

Among his papers (Add. MS. 42524) the most important are a brief autobiography in his own hand and his will, the latter with signatures. There are also some letters addressed to him, a memorandum recording his death, and some miscellaneous documents. H. I. B.

49. TWO INCUNABULA.

A NOTABLE gap in the Museum collection of incunabula has recently been filled by the acquisition of the Joannes de Turrecremata, *Explanatio in Psalterium*, printed at Cracow, which ranks as the first book bearing a Polish imprint (Hain 15692). It is a folio of medium size, comprising 151 leaves, with 37 or 38 lines of text to the page, and is printed with a heavy gothic closely copied from the second fount of Günther Zainer at Augsburg. Except for the words 'Cracis impressa' which conclude the colophon it contains no information about the circumstances of its production, but a copy with a note of purchase in 1476 is extant, while of the three or four other tracts printed with the same type one is a calendar for the year 1474 and another is dated 1475. The printer names himself nowhere, but he is generally accepted as having been Caspar Hochfeder of Nuremberg, this identification resting upon the mention, in a record of February 1476, of one 'Caspar de Bawaria impressor librorum' as then dwelling in Cracow, together with the fact that Hochfeder signed a number of books at Cracow between 1502 and 1505. The copy now in the Library is bound in what is probably the original brown calf, excellently preserved, and bearing several interesting heraldic stamps which have so far not been identified.

An even more remarkable acquisition than the Turrecremata is another incunabulum, Valescus de Taranta, *Philonium*, completed at Barcelona at the costs of Gabriel Miro, a physician, by Petrus Posa, priest, on 23 December 1484. No copy of this seems ever before to have been recorded and the present copy thus very possibly constitutes the sole remaining witness to the existence of the editio princeps of the chief work of the French physician, who ranks among the best-known figures in medieval medicine. Moreover, it goes a certain way towards filling up an extensive blank in the record of its printer, Posa, who, after producing some ten editions in the

thirteen months ending August 1482, was not hitherto known to have resumed printing until 1488. The *Philonium* is a folio of 316 leaves, in double columns of 50 lines; the type used for its text, a gothic modelled on certain Parisian founts, occurs only here. The binding—much rubbed—is contemporary and may well be original. While there can be no doubt that many popular and ephemeral tracts printed in the fifteenth century have entirely perished, it is decidedly unusual for an elaborate scientific treatise such as the *Philonium* to come so near to total destruction. Possibly some accident, such as a fire in the printer's office, is accountable for this case. V. S.

50. ORIENTAL MANUSCRIPTS AND PRINTED BOOKS.

AMONG the various oriental manuscripts and books recently acquired by this Department a few may be selected for special mention.

Of Arabic manuscripts perhaps the most interesting are the following:

(*a*) A good copy of al-Tadbīrāt al-ilāhīyah, a work on mysticism by the famous Muḥyi al-Dīn Muḥ. b. ʿAlī Ibn al-ʿArabī. Fourteenth century. 4°.

(*b*) A rare commentary by Muḥammad b. Maḥmūd on Masʿūd b. ʿUmar al-Taftāzānī's Maḳāṣid al-ṭālibīn, a treatise on scholastic theology. Copied A.D. 1406. 8°.

(*c*) Al-Amān min akhṭār al-asfār wa 'l-azmān, a vade-mecum for travellers, including the necessary prayers, ceremonies, amulets, and remedies for use on journeys, compiled by Abu 'l-Ḳāsim ʿAlī b. Mūsa al-Ṭā'ūsī. Copied A.D. 1682. 12°.

(*d*) ʿUyūn al-tafāsīr, a commentary on the Ḳur'ān by Aḥmad b. Muḥ. al-Sīwāsī. Fifteenth century. Fol.

Of the Persian manuscripts the most important is a copy of the Tafsīr ul-Sūrābādī, an ancient commentary on the Ḳur'ān, apparently by Shaikh Imām Abu Bakr ʿAtīk b. Muḥammad. This comprises the exposition of Sūras 19–25, and was copied in A.H. 535 (A.D. 1140–1). Two notable Turkish manuscripts are the Kitāb ul-tanbīh, a translation of Abu 'l-Laith Samarḳandī's Manāḳib

ul-auliyā, lives of saints, prophets, and other famous men, copied in A.H. 1055 (A.D. 1645), and Ḳiṣṣah i Jalāl u Jamāl, a romance in verse and prose by Shaikh Muṣṭafa Dā'ī, copied in the seventeenth century.

A Hebrew manuscript of considerable interest has been acquired. This is a volume containing a commentary on the Jewish liturgy for the New Year, Day of Atonement, and Tabernacles according to the German rite, copied by Jacob ben Isaac Shallīṭ for Menaḥem bar Todros, and completed in A.M. 5317 (A.D. 1557), followed by a commentary on the Pentateuch based on the works of the French Tosaphists, with brief notes on the Former Prophets. L. D. B.

51. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

A Brief and True Report of the New Found Land of Virginia. By Thomas Hariot. A Facsimile Reproduction of the 1588 Quarto, with an Introductory Essay by Randolph G. Adams. Ann Arbor, 1931. *Presented by Randolph G. Adams, Esq.*

A Catalogue of the Altschul Collection of George Meredith in the Yale University Library. Compiled by Bertha Coolidge. Privately printed by D. B. Updike, Boston, 1931. *Presented by Frank Altschul, Esq.*

The Library of A. Chester Beatty. A descriptive catalogue of the Western Manuscripts, by Eric George Millar, F.S.A. Vol. II, Text and Plates. Privately printed by John Johnson, Oxford, 1930. *Presented by A. Chester Beatty, Esq.*

A Proclamation, for the well ordering of the Market in the Cittie of Oxford, and for the redresse of Abuses, in Weights and Measures, within the Precincts of the Vniuersitie of Oxford. Printed at Oxford by John Lichfield, 1634. *Presented by the Curators of the Bodleian Library.*

Christina Rossetti. Poems, chosen by Walter de la Mare. The Gregynog Press: Newtown, 1930. *Presented by the Misses G. E. and M. S. Davies.*

The Colonial Printer. By Lawrence C. Wroth. The Grolier Club: New York, 1931. *Presented by the Grolier Club.*

The Laws and Liberties of Massachusetts. Reprinted from the copy of the 1648 edition in the Henry E. Huntington Library. With an introduction by Max Ferrand. Harvard University Press, Cambridge, 1929.

Shakespeare's Hamlet. The first quarto, 1603. Reproduced in facsimile from the copy in the Henry E. Huntington Library. Harvard University Press: Cambridge, 1931. *Presented by the Trustees of the Henry E. Huntington Library.*

Private Papers of James Boswell from Malahide Castle. In the Collection of Lieut.-Col. Ralph Heyward Isham. Vols. 10–12. Privately printed, 1931. *Presented by Lieut.-Col. R. H. Isham.*

The Ellsworth Family. Edited and arranged by Howard Eldred Kerschner. Vol. II. National Americana Society: New York, 1931. *Presented by H. E. Kerschner, Esq.*

Catalogue of the Manuscripts in the Library of the Royal College of Music, by W. Barclay Squire, with additions by R. Erlebach. Typewritten. *Presented by George A. Macmillan, Esq., J.P., D.Litt., F.R.C.M.*

Ars versificatoria Roberti Gaguini. [F. Baligault: Paris, *c.* 1495.] *Presented by F. F. Madan, Esq.*

The Tomb of Ḳen-Amūn at Thebes. By Norman de Garis Davies. Text and Plates. 2 vols. New York, 1930. *Presented by the Metropolitan Museum of Art, New York.*

Letters of Edward Prince of Wales, 1304–1305. Edited by Hilda Johnstone. Printed for the Roxburghe Club at the Cambridge University Press, 1931. *Presented by the Roxburghe Club.*

Scriptum Ethycorum secundum sanctum Thomam de Aquino. Jacobus de Dusa: [Vicenza, 1482].

Commentum sancti Thome de Aquino super libros Aristotelis de anima. Raynaldus de Nouimagio: Venetijs, 1481.

Ovids Heroical Epistles, Englished by John Sherburne, Gent. E. G. for William Cooke: London, 1639. The first issue.

The North Briton, nos. 1–46. 5 June 1762–30 April 1763. With supplementary material by John Wilkes.

Gothic Architecture, by William Morris. Corrected proof-sheets. *The above, with seven other works, presented by Dr C. Davies Sherborn.*

Empire State. A pictorial record of its construction. Drawings by Vernon Howe Bailey. William Edwin Rudge: New York, 1931. *Presented by Colonel W. A. Starrett.*

Thirty-two fragments of Coptic documents and scriptural books, on papyrus. *Presented by M. Nahman, Esq.*

A collection of about 160 portraits, caricatures, &c., of Mrs Siddons. *Presented, on the occasion of the centenary of the death of Mrs Siddons, by Mrs H. Breun.*

A collection of twenty-six Soviet posters. *Presented by G. R. Strauss, Esq., M.P.*

Fifty-seven etchings, woodcuts, lithographs, colour-prints, and book-plates by living Polish artists. *Presented by members of the Society of Graphic Artists at Warsaw.*

A drawing by Constantin Guys, Entrance to a Mosque at Stamboul during the Feast of Ramazan (published in the *Illustrated London News*, 1855). *Presented by Captain Bruce Ingram, O.B.E., M.C.*

A wood engraving, printed in colours from five blocks, by Oskar Bangemann after a drawing by Constantin Guys of a Roman subject in the collection of the donor (one of twenty-five proofs). *Presented by C. Dodgson, Esq., C.B.E.*

A small early German coloured woodcut (*c.* 1460) of St. Lawrence (Schreiber, 1583 m). *Presented by Louis C. G. Clarke, Esq.*

Fourteen drawings by Sir Edward Poynter, P.R.A., ranging in date from 1858 to 1897 and including studies for several important pictures. *Presented, with a silver-point life study by Strang and a pencil drawing by Rodin, by C. F. Bell, Esq., F.S.A.*

A Chinese 'stone-print' of the Taoist 'Pope', probably the first 'Pope', Chang Tao-ling. *Presented by Mrs Bateson.*

Four small Chinese paintings of Beauties, with inscriptions by Li T'ing-hsün and a date corresponding probably to 1813. *Presented by Oscar Raphael, Esq.*

Japanese two-fold screen-painting on gold ground. Deer on a hillside. Anon., probably seventeenth century. *Presented by Sir Michael Sadler, C.B., K.C.S.I., in memory of Lady Sadler.*

A gold button seal of the Old Egyptian Empire. *Presented by Professor Percy E. Newberry in memory of the late Dr H. R. Hall.*

A small collection of nineteen Egyptian antiquities. *Presented by Mrs John Carlisle.*

Ten fragmentary terra-cotta figures and two bronze arrow-heads from Girgenti, Sicily. *Given by E. T. Sandars, Esq.*

Series of stone implements of St. Acheul and Le Moustier types found at Kimberley, S. Africa. *Given by J. A. Swan, Esq.*

Series of classified stone implements from caves near Les Eyzies, Dordogne. *Given by A. S. Barnes, Esq.*

A further series of obsidian implements and casts of primitive pottery from the donor's excavations at Elmenteita, Kenya. *Given by L. S. B. Leakey, Esq.*

Part of an Early British bronze torc with vertebra-like links, found at Perdeswell, Worcester, 1840. *Deposited on loan by Mrs F. Allies.*

Urn of the so-called Upchurch type, found 10 feet deep in Otterham Saltings, Kent. *Given by H. J. Braunholtz, Esq.*

Yew bow found deep in the silt of the inner moat at Berkhamsted Castle, probably of the thirteenth century. *Given by the Commissioners of His Majesty's Works through the Chief Inspector of Ancient Monuments.*

A series of masks, drums, and magical apparatus, from the Ibo of Bende, and ancient copper manillas from graves at Bonny, Southern Nigeria. *Given by T. Elton Miller, Esq.*

An ancient copper axe, with face in relief, from a grave in Ecuador. *Given by the Marquis de Merry del Val.*

An ethnographical collection from Fiji and the Solomon Islands, made by the late Sir W. Lamond Allardyce. *Presented in his memory by Lady Allardyce.*

An ethnographical collection from Fiji and Tonga. *Given by Sir Basil Thomson.*

A series of stone worked points, used as borers and gravers, from the Wonkonguru tribe, Lake Eyre, South Australia. *Given by R. W. Legge, Esq.*

An unpublished bronze coin of Valerian struck at Parium in Mysia. *Presented by the Rev. J. W. Corbould-Warren.*

Twenty-four rare varieties of the tical and other curiously shaped early coins of Siam. *Presented by Reginald Le May, Esq.*

A fine specimen of a rare variety of the *as* of 'Divus Vespasianus'. *Presented by Sidney Fairbairn, Esq., M.D.*

A silver medal of Christopher Bernhard, Prince Bishop of Münster, commemorating his reoccupation of Münster in 1661. *Presented by R. W. E. Allars, Esq., through the National Art-Collections Fund.*

A silver medal of Denmark commemorating the help sent by Christian V to William of Orange in 1689, a star of a Commander of the Order of the White Falcon of Saxe-Weimar, a medal on Napoleon's return from Egypt, and other European coins and medals. *Presented by L. McCormick-Goodhart, Esq.*

The 'Corpus Nummorum Italicorum', vol. xii. *Presented by the Author, H.M. the King of Italy.*

RECENT PUBLICATIONS.

MR ARTHUR WALEY'S *Catalogue of Paintings recovered from Tun-huang by Sir Aurel Stein, K.C.I.E., preserved in the Sub-Department of Oriental Prints and Drawings in the British Museum, and in the Museum of Central Asian Antiquities, Delhi*, is printed by order of the Trustees of the British Museum and of the Government of India jointly (Price £2). An introduction of fifty-two pages is followed by detailed catalogues of the series preserved in the two Museums, and index, 314 pages. Full copies and translations of the Chinese, Tibetan, and Khotanese inscriptions are given. The book is intended to be used as a handbook before the actual paintings, and is unillustrated.

The second volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in August of this year. This instalment carries the letter A from the heading AEGIDIUS, *de Luna*, to that of ALEU Y CARRERA in 996 columns, a stretch covered in the previous catalogue within the space of 618 columns. Important headings which have noticeably increased are: Aeschylus, Aesop, Africa. The price of the volume is £3 to subscribers, £4 since publication.

Recent issues of reproductions include the Indian Paintings of the Mughal School (nos. 33–5), large reproductions, in colour, from manuscripts of the sixteenth and eighteenth centuries, representing

episodes from the romance of Khusrau and Shīrīn, the memoirs of Bābur, and the life of Tīmūr. Price 1*s.* each. Also small reproductions in colour of three illuminations from Persian MSS. (fourteenth and fifteenth centuries) and a Persian painting of the mid-sixteenth century. Price 4*d.* each.

From a western MS. are reproductions in colours of three miniatures from the Book of Hours of John Duke of Bedford, about 1423, representing the Exit from the Ark, the Annunciation, and the Duchess Anne kneeling before her patron saint. Price 1*s.* each. The Calendar Pictures from the same book have been reproduced in colours in two sets (1*s.* each) of six cards.

EXHIBITIONS.

Cotton Manuscripts.

IN celebration of the Tercentenary of the death of Sir Robert Cotton, the founder of the Cottonian Collection, who died on 6 May 1631, an exhibition of selected manuscripts from that great collection was opened in the Manuscript Saloon and the Grenville Library on 6 May. The exhibition consists of sixty numbers, which are described in a special guide. The Guide, price 2*s.*, contains a history of the collection, summary descriptions of the manuscripts shown, a reproduction of Cornelius Janssen's portrait of Cotton, and five facsimiles from famous manuscripts.

Among the exhibits are a number of manuscripts not commonly shown; for instance, the Lindisfarne Gospels, the fragments of the Cottonian Genesis with the additional fragments on permanent loan from the Baptist College, Bristol, one of the four Museum leaves of the Codex Purpureus ('N') of the Greek Gospels, &c. Two private owners have lent manuscripts to the exhibition, the Rev. J. J. Antrobus, a descendant of Cotton's, lending a note-book kept by Sir Robert at the age of 18 in 1588, in which he has entered notes for the history of the counties of Cambridge and Huntingdon and, later, a list of books borrowed from his library in 1604; and Mr F. William Cock, M.D., F.S.A., a set of transcripts of charters of the Anglo-Saxon kings of Kent, copied by or for Sir Edward Dering,

1st baronet, largely from charters in Cotton's Collection (the book is open at the copy of a charter, shown beside it, at that time belonging to Dering, but afterwards presented to Cotton).

On the pilasters beside the exhibition and on the floor beside it are shown Janssen's portrait and Roubiliac's bust of Cotton, the portrait of his son Sir Thomas attributed to Cornelius Janssen, and John Hayls's (?) portrait of Sir John Cotton, 3rd baronet (d. 1702), in accordance with whose expressed intention the Cotton library was transferred to the nation by his grandson.

Hyde—Campbell-Thompson Expedition Excavations at Quyunjiq.

DR R. CAMPBELL-THOMPSON, who directs the excavations at Nineveh which are largely financed by Sir Charles Hyde, was assisted in his work during the season 1930–1 by Mrs Campbell-Thompson and Mr R. W. Hamilton. The temporary exhibition of the results of the campaign, now open in the Nimrud Gallery, does not include the best single find of the period, a magnificent copper head of the archaic Sumerian period, representing a bearded man. The stone cylinder bearing an inscription of Shamshi-Adad I of Assyria is of considerable historical interest, as it speaks of the building activities of Manishtusu the son of Sargon of Agade, obviously with reference to the temple of Ishtar that the Assyrian restored; this is the first proof of the dominion of Agade over northern Assyria. There is a good collection of painted pottery vessels and sherds, some of which seem to belong to the early painted pottery and some to a later age, judging by the better-dated results of the American excavations at Tall Billi, near Khorsabad. Later ages are represented by typical specimens of pottery, glass, and personal ornaments.

Objects from Badari District, Middle Egypt.

THE results of Mr Guy Brunton's expedition to Badari, largely financed by the generosity of Mr John A. Roebling, during the winter of 1929–30, have been arranged by him, and a temporary exhibition was opened on 1 July, in the Nimrud Gallery. A representative series of objects of the predynastic periods named after the

sites Tas, Badari, and al-Amrah includes some palettes in the form of birds and fish, four ivory figures of women, a complete pot of 'rippled ware', and a hard red bowl on the rim of which are a crocodile and five hippopotami. There are some tomb-groups of the first intermediate period, and some striking objects of the New Empire, including a drawing of a charging bull on a fragment of an ivory toilet box, which may show that a Cretan theme was borrowed.

Casts from Persepolis.

THE casts made from paper squeezes brought back by Sir Cecil Harcourt-Smith from the expedition he led to Persia in 1891 have not been exhibited in London until this year. They are temporarily exhibited in the Assyrian basement. The largest are the 'Throne Relief' of Xerxes (?), the Stairway of Artaxerxes III Ochus, and the frieze from the Hall of Xerxes. It is intended that the exhibition shall remain open until December. A descriptive leaflet has been issued.

Anglo-American Exhibition.

THE Exhibition of English Bookbindings in the King's Library has been temporarily replaced by an Anglo-American Exhibition arranged in connexion with the third Anglo-American Conference of Historians held in London from the 13th to the 18th of July of this year. The Exhibition was opened to the general public on Wednesday, 15 July, but members of the Conference and of the Friends of the National Libraries were invited to a private view on the previous evening.

The Exhibition comprises manuscripts, printed books, and maps, relating to North America. Owing to the wealth of early printed Americana in the Museum, the printed books are more limited in scope than the other two sections. About eighty books or single sheets are shown, all dealing with some aspect of the discovery and colonization of the North American continent. They range from the only known copy of the first English book mentioning America ('Armenica'), printed in Antwerp about 1510, to a ballad on the Smith family, lauding Captain John Smith of Virginia fame, printed about 1680.

The manuscripts, sixty in number, besides covering the same period as the printed books, but with a greater variety of material, deal with more recent events, such as the war of independence, the slave trade, boundary settlements, &c. They also include autograph material by the most famous presidents and men of letters of the United States, and they end with the 'American Testimonial MS.', a volume of fifteenth-century English religious verse, presented to the Museum in 1920 by a number of teachers of English in American universities and colleges who had studied in the Museum.

The map section comprises hand-drawn and printed maps, and a number of early local plans and views, in all thirty items. It begins with a map of the world designed by G. M. Contarini and printed in 1506, the earliest known printed map to show any part of the New World,[1] and it ends with a map of North America of 1846, showing the political divisions before the expansion of the United States into California and Mexico, and before the foundation of British Columbia.

For the benefit of overseas visitors and others, the Exhibition will remain open till the end of the Summer.

APPOINTMENTS.

THE following appointments to Assistant-Keeperships have been made by the Principal Trustees:

In the Department of Printed Books:

Laurence William Hanson, B.Litt., of St Edmund Hall, Oxford (11 June).

Raleigh Ashlin Skelton, B.A., of Pembroke College, Cambridge (11 June).

Francis Lawrence Kent, B.A., of Corpus Christi College, Cambridge (11 June).

Frederick Daniel Cooper, promoted from Higher Grade Clerk (16 June).

Bernard Hugo Uniacke Loftus Townshend, B.A., of King's College, Cambridge (20 June).

[1] A reproduction of this map, with an introduction, has been published by the Trustees, and copies of the second edition, revised, of 1926 are on sale at the price of 3*s*.

In the Department of Manuscripts:

Margery Louise Hoyle, M.A., of Manchester (11 June).

Theodore Cressy Skeat, B.A., of Christ's College, Cambridge, and the British School at Athens (20 June).

In the Department of Coins and Medals:

John Walker, M.A., of Glasgow (22 June).

In the Laboratory:

Dr Harold James Plenderleith, in charge of the Laboratory, under Dr Alexander Scott, Honorary Keeper (1 April).

PRESENTATION TO SIR FREDERIC KENYON.

AT a Meeting at the British Museum on Saturday, 11 July 1931, on the occasion of the Presentation of a Bronze Bust of Sir Frederic Kenyon to the Trustees of the Museum, His Grace THE ARCHBISHOP OF CANTERBURY, who presided, said:

Ladies and Gentlemen, this is an occasion of very special interest to the Trustees and the staff of the Museum, and, I hope, to Sir Frederic and Lady Kenyon, but it is not an occasion, you will agree with me, for formal speech-making. Those who are present here are very largely those who have worked so long with Sir Frederic and know his qualities so well that it would be merely redundant if I were to attempt to rehearse them: and Sir Frederic is himself the very last man in the world who would wish to submit to the process of listening to his praises being sung in public.

It is sufficient for me to say that it is only fitting that some abiding memorial of Sir Frederic Kenyon's connexion with the Museum should be placed and kept permanently in the Board Room with the memorials of others who have rendered distinguished service to the Museum.

We all know that Sir Frederic has given his whole life to the Museum; from the days when he was my senior contemporary at Oxford until he resigned, to our very great regret, all his thought, energy, and learning have been put at the disposal of the Museum. He has combined in a singular degree the superintendence from the point of view of a learned expert of the Museum, of its contents, of the gifts that have been given to it, with powers of administering a great institution such as this, and there are many here who, I know, will always remember the quietness, the courtesy, the considerateness, and the firmness with which Sir Frederic during all these years has managed the affairs of this great place.

He has not only within the Museum itself done everything that could

have been done to fulfil the responsibilities committed to him, but he has also been during all these years a most admirable representative of the Museum, of its interests in the public life of the community. Again and again we have had reason to know how admirably Sir Frederic has been able to represent the interests and to spread the knowledge of the Museum, of its great contents and of its work.

Therefore, it is with very special pleasure that I ask my fellow-Trustees to accept for the Board Room this bust of Sir Frederic, and I have also very great pleasure in asking Lady Kenyon to accept on behalf of the subscribers for herself and her husband this copy of the bust. I hope that when it takes a place in her own home, it may serve as a link between that home, to which we wish every happiness and blessing in the years that are coming, and the Museum to which her husband has given his whole life.

I hope, Sir Frederic, that you will now be able in these years of retirement to use for yourself all those resources of learning which you have so abundantly given to others during the long tenure of your great office as Director and Principal Librarian of the Museum.

And so without further words but with a heart very full of gratitude, which I know is shared by all the members of the staff who are here present as well as by my fellow-Trustees, and with a real warmth of friendship which is represented by many of the subscribers who are here present, I ask the Trustees to accept this bust and I ask Lady Kenyon to accept the other. (*Applause.*)

Sir Frederic Kenyon (who was received with loud and prolonged applause) replied: Your Grace, my Lords, Ladies and Gentlemen, You said, your Grace, that this was an occasion of much interest to me, but I think you will agree that it is also an occasion of a good deal of embarrassment. The surroundings of the room are a little bit awe-inspiring. I cannot turn my head either to right or left without seeing a reproduction of myself. It is said that when Zoroaster was in Persepolis, he met his own image walking in the garden; but it is not said that he met two of them, nor that he was told he would be expected to say a few words on the occasion!

Well, I have a long debt of gratitude to acknowledge in only a few minutes, but if I am short—as I will try to be—please believe that I am speaking very much in earnest. I am looking back now from the end of forty-two years in the service of the Museum, divided almost exactly equally between a subordinate position in the Department of Manuscripts and the office of Director. And the one uniform characteristic of the whole thing to my mind is my extraordinary good fortune throughout all that time.

I had exceptionally good fortune at the beginning of it, since within a

year of entering the Department of Manuscripts I had placed in my hands a collection of manuscripts of quite exceptional interest, and was given the honour of editing them. I could wish the work had been better done, but in any case it gave me, if not fame, at any rate what is by many people regarded as at least as valuable, notoriety; and it brought me into connexion with many scholars at home and abroad, and formed connexions and friendships which have been of the greatest service to me ever since. And so all through that twenty years in the Department of Manuscripts, while I had my fair share of the routine, which is such an excellent education, I also had more than my fair share of the more interesting work.

I had the good fortune also to serve under very kind as well as distinguished chiefs. Sir Edward Maunde Thompson brought me into the Museum and was always a very great friend and benefactor, and the Heads of my Department were Dr. Scott and Sir George Warner, to whom I owe a special debt of affection and gratitude.

I had the further fortune of receiving promotion by what you might call the method of the kangaroo—leaping over certain barriers which ordinarily delay advancement. Consequently I never was either a First-Class Assistant or Head of a Department, and the result was that with each stage of advance, instead of being able to feel, as men generally do, that they have earned it by previous work, I was always in the position of feeling that it had to be justified in the future.

Most markedly that was so when I became Director, for I was put over the heads of a number of Heads of Departments of longer service to the Museum than myself. What made the whole of this process so happy to me was the extraordinary good feeling shown by everybody in connexion with it. I never had the least sign of jealousy from colleagues in the Department or from the Heads of the Departments. From the time I became Director, I had constant kindness and helpfulness, and I received from them and from my successors who hold office to-day twenty years of education in the subjects of their Departments, which, though they never made me an expert in those particular Departments, did give me an interest in and, I hope, some sort of understanding of their work.

As Director, therefore, I had all the assistance that anybody could hope or expect from my colleagues. And in that I wish specially to include my colleagues of the lower grades. I was in constant connexion and communication in various ways with them all. I dare not say the names of the various classes because they change their nomenclature so often that it is a little confusing. But under whatever names and whatever classes they belonged to, from the youngest to the eldest, from the senior to the junior, I believe our relations were always friendly, and I am glad to think that during that time all classes gained some improvement in their conditions

and that the lower grades proportionately received the greatest advance of all. (*Applause.*)

Then, I have been keeping them to the last, but I have specially to thank the Trustees who were my masters. It is not my business to hand out testimonials to such a distinguished body of men as the Trustees of the Museum. Otherwise I would say I was prepared at any time to give them a testimonial as the best conceivable governing body, who were all able to keep an eye on the Director and keep him in order and see he did not make a fool of himself, but who at all times gave him their fullest support and backing, gave him their advice, the weight of their influence with the outside world, and I think I may say many varied and valuable friendships.

I am deeply grateful to the Trustees, those present and those absent to-day, and some of those in the past for all their kindness to me during these years of my service under them. I ought specially to mention your Grace's predecessor, Archbishop Lord Davidson, who, as you know, took the deepest interest in the Museum; who with all his multifarious occupations was always ready to give time, and not only time but thought, to any question that might be referred to him, and who never hesitated to advise, and still more never hesitated to support, the officers serving under him. It was the greatest pleasure to serve under him as the first and senior of my many masters.

I have been fortunate also, I may say, in my retirement from the Museum, in finding right to my hand, as I go out, some work of the kind with which I was associated in my early years in the Museum. In fact, I am now starting a second childhood in the Department of Manuscripts.

Well, that, you see, is a long debt of gratitude to those who are connected specially with the Museum, the Trustees and staff, but there are many other friends, who are represented here to-day, whom I have to thank for the honour that has been done to me to-day.

I want not only to thank them but to apologize too. I have always rather hated the idea of being a tax upon my friends, and I am afraid this sort of thing does inevitably involve something of that nature. I can only say that there is a double satisfaction in the number of those who have been kind enough to take part, which I hope has diminished the individual burden upon any of them.

It is a very great honour to have one's effigy placed in the Board Room of this Museum, and I should like to take this opportunity of thanking the sculptor, Mr Stevenson, for his admirable attempt to make it as pleasing as the nature of the subject would allow.

Perhaps I may on behalf of my wife—I do not know whether she will want to make a speech—thank the subscribers for their kindness in giving the replica to her for our family.

I do not wish to detain you longer. This is a sort of climax to my connexion with the Museum. I have had a hereditary connexion with the Museum which goes back for more than a century. My own birthday occurred on the 104th anniversary of the birthday of the Museum, and I was very nearly born in the Museum myself, as many of my brothers and sisters were.

Now on this crown, for me, of that connexion with the Museum, I want to acknowledge my indebtedness to the Museum as an institution and my pride at being thus permanently connected with so great and famous a national institution, which it is a glory to have been allowed to serve. (*Cheers.*)

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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